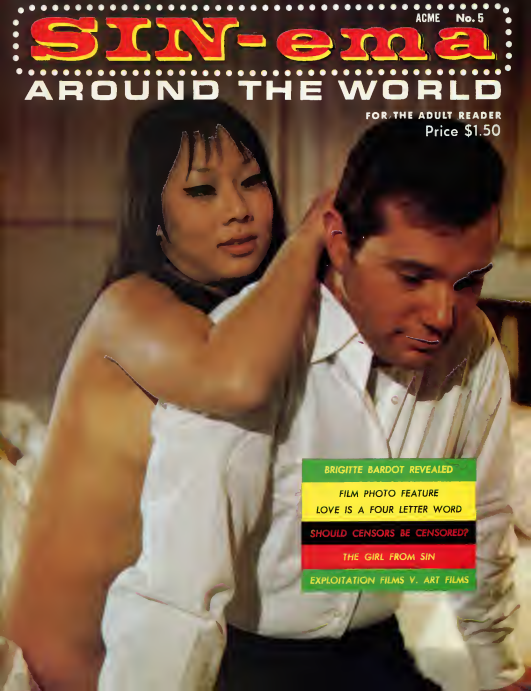




ACME No. 5

SIN-ema

AROUND THE WORLD

FOR THE ADULT READER

Price \$1.50

BRIGITTE BARDOT REVEALED

FILM PHOTO FEATURE

LOVE IS A FOUR LETTER WORD

SHOULD CENSORS BE CENSORED?

THE GIRL FROM SIN

EXPLOITATION FILMS V. ART FILMS



SIN-ema

AROUND THE WORLD

VOLUME 1
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 SPRING 1967
 NUMBER 5

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THE
GIRL
FROM
S.I.N.

A black and white photograph of a woman with dark hair, wearing a dark lace bra and matching garter belt with stockings. She is lying on her back on a light-colored, draped fabric, with her arms raised and hands clasped behind her head. The lighting is dramatic, casting shadows on the fabric around her.



Meet Poontang Plenty, Agent 0069, of the international organization known as S.I.N. Ordered by Dr. Sexus, the head of the syndicate, to get a secret formula, Poontang is off on a hot adventure!





Poontang,
using her wild
charms, runs from
seduction to deadly games
that kill. A Karate expert she
can get a man down, and hold him
there—using rare
formulas, she can set
passions on fire!



THE GIRL FROM S.I.N.



Poontang is an expert in everything she does, BUT she may have met her match in the good professor who isn't about to give up the formula without a fight. In scenes that set the screen ablaze, Poontang manipulates, cajoles, and gives her all!



Dr. Sexus and Poontang, holding the sensuous Karen prisoner, use a tried and true method for obtaining information. Running the blade of a sharp knife along Karen's body they seem to be near their goal, BUT not yet! Poontang will get hers!



SHOULD CENSORS BE CENSORED?

BY CARLSON WADE

At a foreign film premiere I attended recently, I sat in the audience and watched a Japanese film in which a modern Nipponese is being given a bath by his female-lover attendant. For several seconds, the film revealed the nude backside of the imperious Japanese male. In a later scene, the female-lover attendant is stripping to take a dip in a large bucket-sized tub and for just a few flickers, there is a glimpse of her bared bosom. The camera shifts to the eyes of the Japanese male and there is no mistaking the naked lust therein.

This particular film was not only given a stamp of approval by the Motion Picture Code but it won an award as one of the Best Foreign Films.

Another film I watched, this time it was a native American brand, showed a group of merry-makers cavorting about in a typical outdoor swimming as big and developed as the outdoor girls in abbreviated bathing suits. There were some life-guard types in the pool but they remained a safe distance away. No contact. No suggestion of sex. In fact, the scene might have been used for a calendar shot that adorns the average barber shop wall. The rest of the film was humdrum.

This particular film was given a thumbs down opinion by the Motion Picture Code-makers and was said to be morally offensive, objectionable and bordering on the obscene.

It is this disparity of what is sensational and what is not sensational that is responsible for a growing furor among connoisseurs of good film making and patrons of the art of the cinema. Are there standards of nudity that need to be observed? Are there certain themes that are subjected to the blue pencil? It is true that the rash of films dealing with topics of vampirism, male and female homosexuality, transvestism, fetishism (remember that brief foot kissing scene in *Juliet of the Spirits*?), rape and assorted violences, seem to indicate that censors are waging a losing battle. And it is true that wide screens are getting bolder and

bolder. But there are restrictions that indicate the need for establishing a norm, a standard if the art of the cinema is to flourish and continue to provide social entertainment to the world.

LEGAL POWER

Small groups are demanding that there be strict legislation over the cinema. For example, there are small city councils, license commissioners, citizens' groups, all of whom beseege political offices and demand censorship of one type or another. It is like a modern tower of babel. The problem of what constitutes valid censorship is not to be taken lightly. Theatre owners stand in fear of having their licenses revoked if they provoke local citizenry in showing "objectionable films."

The problem is not new. It began ever since films were created. The censor's sword is wielded like a pendulum—it swings from one extreme to another. There are years during which the most suggestive films may be shown and be awarded rave notices; then there are years during which a bared knee is regarded as sensual as showing a honeymoon



night down to the utmost detail. It is this swinging back and forth that has created a state of confusion to the point where the film goes as well as the film maker is denied full expression of an art that is as valuable as sculpture, music and painting (all three of these creative outlets have been subjected to the censor's swinging sword-pendulum.).

CONFUSING CENSORSHIP

As an example of how censors are confused, let's see which films were given the ax:

Vanishing Prairie. A great masterpiece of the last outdoors of Americana, made by that artist of artists, Walt Disney, this was censored because there was a scene of a buffalo cow giving birth.

Newsreel. A film showing a Chicago labor-management picket fight was banned in Chicago because a policeman shot at some of the union



Nudist film: CAREER GIRLS ON A NAKED HOLIDAY

pickets.

Anatomy of a Murder. Based on a best seller, this film had its rough going when a permit was denied because the objectionable words such as "rape" and "contraceptive" were spoken by the actors.

The Street With No Name. Officials denied a permit to show this picture because there was a slapping sequence termed as being "too violent." (How do they feel about those whipping scenes in Roman gladiator epics?)

It Happened In Europe. A poignant film about the war, this was treated to censorship by having a scene of war orphans cut out. Why? These scenes were said to suggest violence and mistreatment!

The Southerner. Because this film revealed the condition of poverty and low-grade conditions of tenant farmers, a Tennessee board banned it because "it reflects on the South."

Brewster's Millions. Because Jack Benny's sidekick, Rochester, appeared in the film, it was banned when some censors decided the Negro's appearance was "too familiar."

No Way Out. The basic theme centers around a Negro physician and his battle against prejudice. This was restrained because it was said there could be "a possibility it could cause trouble."

Curly. One scene in the film showed Negro and white children playing together in school. Obviously, this was banned from Memphis for that reason.

Lost Boundaries. One of the earliest prejudice films concerning a colored physician and his family who were so white, they easily passed. The Atlanta censors banned the picture because showing it might "adversely affect the peace, morale and good order in the city." This same city, incidentally, was the site for a riot when Freedom Marchers paraded the streets.

Damaged Lives. The theme being that of a social disease, this was restrained from New York.

Joan of Arc. While being burned at the stake, Joan weeps out, "Oh, God, why hast thou forsaken me?" These same words were spoken by Christ on the Cross. Yet, censors in Maryland saw fit to delete these words from the film.



The Spanish Earth. Censors in Pennsylvania were able to ban this film in that state because it was a pro-Spanish Loyalist type of subject. Conceivably, this could be regarded pro-Communist so there is some basis for a censor. But why just in one state? What did our other 49 states have to say about this picture?

The Great Dictator. Remember this classic farce on Hitler made by Charlie Chaplin who played the leading role, himself? Chicago banned it.

Then there are various films that are either pro- or anti-labor and these are subjected to censorship in several mid-western states as are newsreels that may veer to either labor or management.

ANY STANDARDS?

According to some authorities in

Chicago, there was a standard in banning a film. If it was "immoral, corrupt, indecent, against any religious principles." A law officer also stated that he would ban a film under these circumstances: "Coarse language or anything that could be derogatory to the government is ruled out of foreign films. Nothing pink or red is allowed." But... what about U.S. made films that contain coarse language?

Censors do have their problems, it is understood. But they need to be subjected to clearly specified rules handed down by an official body—rules that apply to all 50 states and in all tiny hamlets and villages so that a banned film need not cause moviegoers to cross the border into another county where the same taboo film is given complete approval.

Of course, political censorship

means the inevitable state control of a dictatorial nature and this is just the start if such a power is un- wisely administered. Books, maga- zines, newspapers are next to be given the axe. The pendulum can swing so that in one section of the country at one time, anything goes. But a few months hence, nothing goes and little is left to read and view except the sports pages!

LAXITY IS NOTED

It is true that there is increasing laxity but not of a sufficiently alarm- ing state. In his book, **Foreign Films On American Screens**, the film per- sonality, Michael F. Mayer, points out, "The increasing frankness of both foreign and domestic films has

understandably brought demands for regulatory controls. Coupled with the problems of sexuality have been the demands of others more interest- ed in the field of violence and its impact on youngsters.

(Continued on Page 67)



Jean Desailly in a candid moment with Fran- coise Dorleac in "The Soft Skin," above.



Above, the Atlanta censor banned "The Case Of Dr. Laurent" with its natural childbirth scenes. At left is Gunnel Lindblom in Ingmar Bergman's "The Silence"—condemned by the Legion of Decency.

FOUR GIRLS IN SEARCH OF THRILLS!

"WATCH THE BIRDIE"



CAUGHT IN A
VICE TRAP —
with
NO ESCAPE
THEY FOUND
MORE THAN THEY
BARGAINED FOR

AN AMERICAN FILM DIST. CORP. RELEASE



**ADULTS
ONLY!**





Take four luscious girls, and put them in a big city—let them try their bodies at making modeling careers, AND watch them get involved in a weird, sensational, sex-packed drama of fascinating passion. When the girls meet up with the operators of a white slave racket, there are no holds barred! The film is so real that men in the audience squirm in their seats...women have screamed in disbelief, But everyone stays to the end of this Bizarre action as the scenes of lesbianism, bondage, and fetishism unreel!



The four star attractions are the fabulous girls whose lives get tangled into one big mess—Ursula, a German girl who goes for cold cash: a jet-set nymphomaniac; and a young “Lolita” from the country: plus the fourth who really wants a legitimate career! All but one of them meets destruction, in a final party scene that has to be seen to be believed!

The girls start out by posing for a little chessecake, and from there they are guided into more demanding actions. Before they know it they’re posing with whips, chains, and needles, alone at first, but later in groups of more than a dozen girls. In the photo studio, a bevy of sexy girls perform for “special” clients as the camera clicks away and the “kicks” get wilder!

FLASHBACK! THE START LOOKS INNOCENT, BUT THE FINISH IS SORDID!





The Party! Before it ends, degrading activities will force the girls into everything from crawling on the floor for a paycheck to a frightening Leshian encounter. One of the girls is raped while in a drunken stupor, and one meets a terrifying end in one of the screen's most shocking portrayals ever!



The "Shock" value of "Watch the Birdie" is even more intense when we realize that these sick, twisted people really do exist! The camera shoots through their perverted minds to record stark realities in all their raw, uninhibited emotions!



A black and white photograph of a woman, Hilda Berger, posing on a wooden chair. She is nude, wearing only dark-colored underwear. She is leaning forward, resting her hands on the chair's frame, and looking towards the camera. The background features a large window with a grid pattern and a decorative wrought-iron fence on the left side.

**HILDA
BERGER**

Raven-haired beauty, Hilda, lives in West Berlin, and this gorgeous 'starlet' is fast becoming the "Toast" of Europe. She's got a body, brains, and boy, what TALENT!



Hilda began as a fashion model. Her natural talent for comedy put her on the scene when

a producer saw her perform in one of those intimate, smokey niteclubs in Germany.





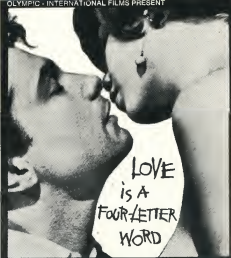
Hilda loves fast cars and sailing. Her movies

will soon be here—so keep your eyes open!



A black and white photograph of a woman with dark, shoulder-length hair, looking down. She is unclothed, showing her chest and upper abdomen. She is sitting on a chair with a curved wooden back. To her left is a window with a decorative metal frame. The lighting is soft, coming from the left, casting shadows on her body and the wall behind her.

HILDA



"LOVE IS A FOUR LETTER WORD," SAYS THE PRODUCERS, "IS A TRUE ART FILM ...WE SINCERELY BELIEVE ITS SUBJECT MATTER SHOULD BE BROUGHT TO THE PUBLIC'S ATTENTION, FOR IT DEALS WITH A SHOCKING SIDE OF LIFE ON OUR COLLEGE CAMPUSES THAT MOST PEOPLE DO NOT KNOW EXISTS. ALTHOUGH THE STORY OF THIS FILM IS FICTITIOUS, POLICE FILES RECORD MANY INCIDENTS WHICH CLOSELY PARALLEL THE TRAGIC LIFE OF ITS CENTRAL CHARACTER ..."



SENSUAL!

A REMARKABLE EXPOSE OF A YOUNG MAN'S
PRE-OCCUPATION WITH SEX AND FANTASY!

SHOCKING!

FORBIDDEN LOVE
COMES TO A MOUNTING,
AND SCORCHING CLIMAX!

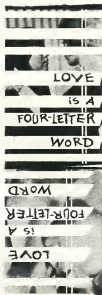


MOVING!

TORTURED MINDS ARE

FRANKLY PORTRAYED!









JERRY, THE HERO OF THE MOVIE, IS DESPERATE FOR COMPANIONSHIP AND LOVE. HIS FRIGID GIRLFRIEND REPELS HIM, AND HE IS FORCED INTO A WORLD OF SEXUAL DREAMS...HE THEN BECOMES A VOYEUR—PEERING INTO WINDOWS. WATCHING GIRLS IN A SORORITY HOUSE INTIATION (LEFT) HE IS APPALLED BY THE INHUMAN ACTS THE GIRLS FORCE UPON EACH OTHER! THEN HE FINDS A GIRL OF HIS OWN (TOP)



His 'special' girl leads him on, and reality becomes a nightmare as he watches her enact shocking scenes with another girl. They tease him to a fever pitch...



Never Look SHORT Again!
Now You Can Be **TALLER** Instantly!



By at least 2 full inches
with amazing new invisible
"LIFTEE" HEIGHT INCREASE PADS

Are you handicapped in your social contacts because of a short appearance...tired of being called shorty? Now, at last you need not suffer this embarrassment any longer with the aid of "LIFTEE", the new amazing HEIGHT INCREASE PADS. Simply slip these invisible pads in any pair of shoes. Now step into them and add 2 inches in height. THE SAME HEIGHT INCREASE AS EXPENSIVE HEIGHT INCREASING SHOES, for a fraction of the cost, to give you new poise and self-confidence — a key to success and romance. No one will suspect that you are wearing them — but what an impressive difference they make! These LIGHTWEIGHT FOAM RUBBER AND CUSHION CORN PADS fit securely without sliding and interchange-able in any shoes. "LIFTEE" is scientifically designed for real walking comfort and an aid to better posture. "LIFTEE" is worn by thousands of smart men and women in all walks of life. Durable and shock absorbing. State man's or women's shoe size.

ONLY
\$1.98
per pair
AMAZING
LOW PRICE!

SEND NO MONEY!
Free 10 Day Trial!
Just mail coupon today

Pay postman on delivery, only \$1.98 plus postage per pair of "LIFTEE" HEIGHT INCREASE PADS. Or send only \$1.98 with order and we pay postage. 10 DAY TRIAL MUST SATISFY OR MONEY WILL BE REFUNDED.

FREE 10 DAY TRIAL COUPON!

THE LIFTEE COMPANY, DEPT. 309
Box 408, Church Street, New York, N.Y. 10008

Reach my "Liftee" Height Increase Pads in the size checked below. I will pay postman on delivery only \$1.98 plus postage. I must be absolutely satisfied or I can return the pads within 10 day trial and my money will be refunded.

Check Box — ☐ Men's Shoe Size ☐ Ladies Shoe Size
☐ Check here if you wish to save postage by sending only \$1.98 with coupon. Same money back guarantee.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
(Canadian or Foreign Orders \$2.40 No COD's)

The dramatic conclusion of the picture will stay in the memories of those who see it for years to come. We don't want to give it away, but you can be sure its full of passion!



"EXPLOITATION FILMS"

(An

By CARLSON WADE

Exclusive Interview)



Film producers are busy people. In between table hopping at night spots, they take flying jaunts to European film festivals not to mention an occasional vacation-with-business trip to such ideal working places as Cannes, Switzerland, London and the Montmartre of Paris. When a producer becomes a "known" film maker, he becomes more inaccessible to reporters who are anxious to obtain his views, trade secrets and off-the-cuff comments on cinema exploitation. This was the situation with the worldfamous producer, Leonard Burton who was always "out of town" or in Europe, attending this festival or that festival or else he was in the midst of story conferences...and that eternal standby, "on location" which could mean anywhere from Times Square to the Matterhorn.

At long last, I managed to find him in Sardi's, in the midst of a sumptuous dinner. He could not easily escape me so he resigned himself to cooperating with an interview about exploitation films. Before we go into that, let me explain that Sardi's is a show business night spot, just off Broadway, close to famed Shubert's Alley. An hour at Sardi's is better than an hour in any Hollywood film studio. The stars are dazzling. The atmosphere was perfect and that may be why Leonard Burton talked freely about his world of film making and, more specifically, upon exploitation films.

What do they mean about "film exploitation"?

It's a phrase or term to describe a film that has a sexual attraction. It's not a nudist film which is actually a display of nude models but with no sexual significances, so to speak. Of course, both types of films are usually regarded as exploitation epics because that's how they're advertised—on their sexual merits. But lately it has become clear that a straight nude film is devoted to the art media. An exploitation film has a distinct story line that may involve infidelity, call girls, marital

problems and so forth. I might add that some of the best films center around sexual problems among the married.

Is there a tendency to make more of such pictures?

Definitely! However, there are more nudie films because of the censorship problem. That may sound cryptic so let me explain. Censors pass a nudie film more readily. The sex-type picture runs into oroblems.





For example, in New York State, we get 30% of the money on an exploitation film. If this state nixes us, we can lose about \$15,000 over the nude film maker who succeeds in getting approval.

Are other countries making nudies films?

Oh, sure! You see them coming out of France, England, Scandinavia.

The difference is that they lean toward exploitation film making, themselves and they also seem to favor American nudies instead of local nudies. Even if they make a nude film abroad, it's not the female-form-for-the-sake-of-art theme as we have it here; their nudies invariably end up with some theme involving sex.

Would you say that the exploitation film is a serious attempt to illuminate a sex problem?

Let's not get so academic and keep this interview on a simple level; besides, my steaks are getting cold while I'm talking to you so I don't want to get too involved. Speaking about my own experiences in film making, we don't want the exploitation picture to be too philosophical. We don't want to preach, either. The point is to make a picture that can justify a certain type of poster to draw in customers. But the censors require us to put in some kind of puritan theme so we have to condemn the abnormal rather than draw a middle-of-the-road view.

Would this puritanical view make more profit?

Oddly enough, that's right. The puritanical plot draws in more customers. After all, look at our westerns, our mysteries, our gushy love stories. They're so pure, they can be shown at Sunday Schools and they're popular as can be. Every film is the same and every Saturday night the public lines up to see another one. The background and girls are different but the formula is the same. You'll find this to be true in television.

Are you performing a service by catering to the curiosity of your customers?

I don't take myself that seriously. I don't consider myself a self-styled



upholder of world morals. The public wants to see these sensational films and I'm catering to that desire just as someone makes cigarettes to cater to the nicotine habit. If you're thinking about the rapists or molesters, they aren't likely to see an exploitation film and then go on a rape rampage. They're of a nature to do those things anyway. Yes, the salaciousness may be a problem and many makers of exploitation films try to keep away from that attitude.

I've seen many of these films and note they're aimed for men. Why don't they make sensational films to cater to women?

Women aren't stimulated by films or books or nudes either of men or women. This has been established by many psychiatrists. Women are more emotional and films cater to that reaction. They go to these films out of curiosity and because a male companion may take them but they aren't our main source of business. One film I made called *Satan In High Heels*, did attract a lot of women because it involved the story of a girl, Stacey Kane, very bold and ambitious and cunning. It told of her rise from a carnival to the top in cafe society and her subsequent fall, right out on the street. There was some identification there so women flocked to the theatres to see this film. Generally speak-

ing, women won't care for exploitation or nudie films.

What would you consider an example of a successful exploitation film?

I just told you—*Satan In High Heels*. I'm not boasting just because I produced this film for Vega Productions, but because it was a good seller, so to speak. It was made in 1964 by Vega and distributed by Seven Arts Associated. I might add that the film's original title was *Pattern of Evil* but the distributor felt this was too "soft" for a title so we

changed it to *Satan In High Heels*. We had some name performers such as Meg Myles in the leading role as Stacey Kane and Grayson Hall played as Pepe. There was Mike Keene in the role of Arnold Kenyon the private club owner. I saw the film. Wasn't *Sabrina* in it?

If you'd give me a chance to eat and talk at the same time, I could answer your questions. Yes, *Sabrina* was certainly in the film and they lined up to see her so it proves that a name helps in any type of film. But we think the story line was its chief drawing card. It had a solidly done plot. The action centers in one of those smart East Side private clubs in which you have the ultra-sophisticated bohemian types. There's conflict when father and son compete for the girl. There's sex, of course. A murder. It's the up-and-down story of a girl.

Have you ever thought of purchasing old films, re-editing them and putting on new titles?

Distributors do this rather than producers. It can be profitable but as far as Vega Productions is concerned, we prefer new products. Our customers expect that of us.

Can you tell me if there are distinct advantages of narration over lip-sync, color over straight black and white and so forth?

These exploitation films often have terrific photographic quality, better than those old Grade B films





made in Hollywood. Most of these were made on sound stages but today's nudies are made on location in genuine nudist camps or outdoors or certain types of Bohemia studios. Acoustics are difficult. Excellent sound reproduction under such circumstances is often impossible. That's why sex exploitation films are made in documentary form. Narration eliminates the sound barrier. Lip-sync is favorable over dubbing or narration. Dubbing, I'll add, is expensive. Lip-sync comes out harsh because of outside noises and background differentials. As an example, a close-up is not always made simultaneously with the medium shot. A wiggling girl isn't wiggling in a supposed matching shot. Frankly, here at Vegas Productions, we're thinking of some documentary films.





We're planning to shoot in one place. The background to be quiet. We'll blend in narration with the scenes. Editing on an exploitation film is the same as editing on any film.

In filming *Satan In High Heels*, what was the normal footage ratio?

A 3 to 1 ratio. In nudies, I think it's down to 1.3 to 1 ratio. Of course, when you save on raw stock, editing expenses. It adds up, you know.

Is color to be favored over black and white for nudies?

Definitely if you want to stay in business. A color nudie looks better than black and white. But *Satan In High Heels* was a sensation in black and white because an exploitation film sells on its plot, vivid characterization, film techniques. We had all that in our film so we didn't have to go in color.

What justification can there be for a straight nudie?

According to the New York Supreme Court decision made around 1960, nudity *per se* is not lewd. If

nudity is part of a way of life, such as in a health camp or sunbathing camp, it is permissible on film. That caused a rash of nudie films. Today it's an established branch of film making. Of course, a way of life could be an artist or photographer and his model but the censors debate that. The censors have peculiar ideas. As I told you before, they have to be satisfied because if you lose New York, it's quite a drop in profit. You can succeed in licking the censors but this costs money and legal expenses. Can you afford it?

I'm not a film maker. All I can afford is the huck for admission before the evening prices go on. What are your views on censorship, Mr. Burton?

It's useless. The films today are reflections of real life and are based on sex problems ranging from frigidity to homosexuality and some dabs of sado-masochism. We're intelligent enough to want to see what we want to see. That is, we shouldn't have

any Big Brother telling us what to see and what not to see.

What effect would a nudie film have on a young person?

Who's side are you on? You sound like a censor, yourself. The effect would possibly be a good one! I feel that if some of the confusion, mystery and superstition about marriage would be eliminated, it would make for happier marriages. Nudity does not necessarily mean sex. Many psychologists have stated that nudity *per se* does not pervert the minds of the viewers. In fact, seeing nudity helps remove the mystery that invariably leads to deviations. Who ever heard of a perversion in a nudist camp?

Are you suggesting that we all go nude?

That's your way of thinking so don't twist your article around to make it look like mine. The answer is NO. There's a time and place for everything. No one expects you to go nude on the beach; you wear bathing suits. Neither do you wear

bathing suits on a street. But you don't wear a full dress suit on the beach, either. Get the idea, brain man?

Then maybe we ought to do away with censorship?

Some standards should be observed and the question is—who will sit in judgment? You can spoil what might start out to be a good thing such as the Hollywood Production Code. This was imposed by producers and when you had the Code's seal, you could play all over the country without censorship. But there were conflicts and producers made films without the Code seal so it doesn't have the authority it started out to have. As I say, some standards have to be observed and when we can decide on them, we'll have gone a long way.

Do many theatres accommodate nudies?

I like that word—"accommodate." It sounds so good. About 500 do handle nudies with exploitation films. We can get another 500 to handle a good exploitation film that can pass the censors. Many are family-type theatres so you have that problem, there. Actually, families go to see exploitation films in neighboring big theatres so what's the hesitation on the part of small theatres to show them? Drive-in theatres are good. Youngsters go to

these theatres but I doubt if any even see the film. They're more interested in their own nude exploitations in the privacy of their cars. Theatre owners who thumb noses at nudies ought to look in their own back yards.

Somewhere I read that fledgling performers are taken advantage of by producers and distributors of these films. What do you have to say about that?

There is good and bad in all businesses. We, at Vega Productions,

pay top rates and nobody has to worry about it. Newcomers have to be trained and that means a lot of investment so a new writer who may have to earn while he learns is getting about \$100 a week and much of his stuff will be discarded. The same goes for performers and cameramen. Nudies and exploit films require a special knack and technique and to train the people involved is costly. But we do pay all of our bills. We've invested much in new people who didn't prove out so it was our loss and we aren't crying over it. We'd pay top rates if we got a good script and a known director or producer to work with us. We could make more money that way, in the long run.

So you're out for the huck, too?

So are you! Otherwise you wouldn't be here, interviewing me at Sardi's. Hollywood is trying to get back the 70 million customers to fill up the theatres. If the Code seal won't work, then the Code seal be damned.

Suppose we had no censorship at all. What would you do then... in film making, that is?

Actually, 90% of the United States is censorship-free. But even if we had total freedom, we at Vegas Productions would keep on making the same films as always. So would others. The real censor is the customer! That's right. If you offend him, if you embarrass him, he keeps away!!! You can show a stag film in a private



(Continued on Page 65)







Early studies of the fabulous Brigitte Bardot
reveal the beginnings of a beauty
that would rock the world!

Notice the ways in
which sexy BB
can give a
look to
conquer!



B



B





Scenes from Bardot movies need few words. BB is a sex symbol who communicates without words.



Brigitte, personifies the ideal of what French women are supposed to be—And that's Oh! La! La!



Bardot plays earthy women and worldly sophisticated femme fatales with equal ease...





**AN ADULT
EXPERIENCE!**

**a SMELL OF
HONEY
a SWALLOW
OF Brine!**



She eats away at men till

they're reduced to being

empty shells . . .



And then she

tosses them away!



She gets her satisfaction by teasing men to near-madness. Then she says "stop," "go away."





Sharon leads her roommate on too, and then says "O.K. Paula cut. That's as far as we go!"



She turns men and women on

with the ease of a faucet...



and eventually drowns in her

own perversions!



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SHARON FINALLY MEETS
HER MATCH...SHE HAS
TAUNTED ONE MAN TOO
MANY. HERE TONY, A
MAN WHO WON'T STOP
AT SHARON'S "NO!" IS
SEEN GETTING WHAT HE
WANTS. "O.K. TEASER,
YOU WANNA GET RAPED?
RAPED YOU'LL GET!"

**THE STORY OF A FEMALE
EVERY EXPERIENCED MAN HAS
KNOWN SOMETIME IN HIS LIFE!**



**SMELL OF HONEY
a SWALLOW OF BRINE!**

Starring STACY WALKER & Sharon Waters
the Caring Young Couple Who Devoured
Everything That Fell into Her Soft Warm Trap!

AN ADULT EXPERIENCE

SHARON, THE VICIOUS
TEASER WHO SMELLS OF
HONEY BUT TASTES OF
BRINE, IS REDUCED TO
TONY'S POWER AS HE
WARNS, "STARTING NOW
WHAT TONY SAYS, LITTLE
SHARON DOES. DIG?" AT
THE END SHARON IS A
LONELY STREETWALKER!



*British
Blonde
Bombshell*

ANNETTE
JOHNSON

ANNETTE GOES AROUND IN CIRCLES FOR AN EYE-CATCHING VIEW OF HER

"STAR QUALITY" CHARMS. SHE'S REALLY A BUNDLE FROM BRITAIN!



She's tall and stately with marvelous measurements to match. Her platinum hair is real, too.

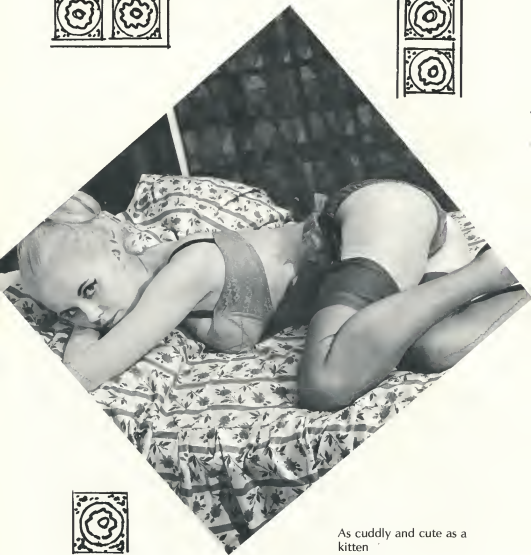


MANY PEOPLE ALREADY THINK OF ANNETTE AS A NEW MARILYN MONROE!



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can be coy, funny, dramatic
and oh so sexy!



Annette blazed on the screen in "The World of Harrison Marks." Sin-Ema readers remember?

ANNETTE
★
JOHNSON





"I'd love to come to the U.S.A. Would it be o.k. with you? Hope I'll be seeing you soon!" 57

**"LOLA'S
MISTAKE"**

This startling movie boasts some of the biggest names in movie-making. A hit already it has been described as "hard-hitting" by the New York Post, and "sensational" by the New York Times. According to Foreign News Services, it has "started a raging controversy" It is called an "expose."





The movie is based on a true story taken from newspaper headlines, and describes a group of people on a large California college campus.



Between takes one of the stars has her make-up freshened. The

action in this gripping movie is so intense that breaks are often!







Group activities seem to be a "special" favorite of the coeds (and guys) on the campus!





The basis of the plot revolves around all types of pre-marital sexual excursions...





Two "Undercover" detectives go to the school to break up sordid activities. We see on the screen what happens when the lead characters get too involved. According to the producers, "the film emphasizes what breaks men and women, doing it by just telling the story, and not preaching." It shows the crime and lets the morals come from the audience. "Lola's Mistake" is a "must-see" when it comes to your area. We guarantee you'll be thrilled!



"EXPLOITATION FILMS"

(Continued from Page 35)



audience media and everyone loves it. You can show this stag film on Broadway and you go broke. People are too embarrassed over it. If a film has a shadow of decency, people will get enough courage to buy tickets and go in. In making *Satan In High Heels*, we bent over backwards to present a solid plot, a theme about a girl who wants to get to the top and is willing to do anything to accomplish her goals, the emotional aspects of such a girl—all added up to a wholesome exploitation film with motivational sex. From what we're told, families went to see the film as well as those interested in seeing a so-called sexy film. I don't think any of them were disappointed. We can see raw sex with four letter words on the stage! I doubt if we'll have that on film and I doubt if we want to have that, too.

Suppose you want to get into another film media, Mr. Burton; what are your plans...outside of nude or exploitation?

In one word—MONEY!! We want to make films and we want to make a profit. I like eating at Sardi's more than I do at a cafeteria. It takes money and that's what I have to think of if Vegas Productions wants to make a different type of film. Our financiers are happiest when we make money for them, not an art film that nobody wants to see. But we are thinking of different types of exploitation films that will have sexual interest and also make lots of money.

Could you tell me about the budding actresses you work with in your film making?

They're photogenic! Many are newcomers and we give them a break, something the big studios shy away from. Many are pretty but have no talent. They're grateful to work for Vegas Productions. As long as they're good looking, young, have nice figures, we can use them. Some girls come to us from acting schools, consider themselves great Shakespearean actresses. Well and good. Go play opposite Hamlet is what I tell them. Most feel they may jeopardize their careers by starting out in nudes but I point out that some of the greatest from Jean Harlow to Sophia Loren posed nude and got to the top in spite of it. Remember Marilyn Monroe? That nude calendar made her a headliner. Actually, a "career" is not something that is written on a fancy engraved diploma to be framed on a wall. It's not a word. It's experience and talent! When you have both, you can have a career.

A few girls told me they were turned down by film producers because they once played in nudes.

That's not entirely true. I never heard of any legitimate film maker turning a girl down because she played in a nude. Those girls may have posed for pornographic pic-

tures and that may be the reason for their rejection. A producer is interested in a girl's acting ability and a legitimate nude that sold well means she has something to her credit. I might point out that a lot of the "pretty boys" who play those athletic roles were also in nude films; many posed for the physique magazines and even nudiest magazines with no covering. Nobody seems to say anything against that because it's legitimate. A nude or exploitation film gives a girl a chance to prove whatever acting ability she claims to have. Now, you tell me of any other media that gives such an opportunity. Go ahead.

I can't. But if you don't mind, let me ask the questions, okay?

Go ahead. You know what they say...ask a stupid question and...

Before you put your foot into it, I'll ask this one: shouldn't humor be included in these exploitation and nude films?

Our low budget film makers don't seem to use humor. True comedy is a specialized talent and it's a rare gift. Those who have it will go the big budget film makers and make a bundle. Sometimes, we have a \$40,000 budget on our films so how much can a good comedy writer make with us? I can't say that I blame him, of course, we've tried to use burlesque or vaudeville type of humor but it not only look peculiar but it doesn't pass the censors. The squeezing of the girls, the smutty jokes, the exaggerated movements of the body looks obscene. And we're NOT trying to be obscene. Remember that! A sophisticated humor approach is good—like Rock Hudson with Doris Day—but that costs money for good directors, performers and writers. Understand, the humor has to be good. Otherwise, it falls flat so considering our financial limits, we shy away from it. I believe that when you do something, do it good.

Can you give me a comparison



between American exploitation films and those coming in from Europe?

There's not too much difference, really. I'll give credit to the fact that the original exploitation films came from Europe and that's how it all started.

Could you explain that, please, Mr. Burton?

If you'll stop interrupting me, I'll be glad to explain. The idea was that if the film was from Europe, it was arty and also risqué. The European film makers develop more serious topics. Sex is just a "come on" in their films. Except for a few suggestive lovemaking scenes, many of their films deal with philosophy of sex and marriage rather than the actual sex or nudism.

Any opinion on the European nudie films?

They're far behind us as far as that is concerned. The Europeans don't understand nudies. Strip-teasing has an appeal but that is an American export. Also, they seem to prefer American nudies rather than their own make. They loved our *Satan In High Heels*, an exploit sex film much more than their local products

Are nudie films just teasing films or do they show much bare flesh?

We're honest people. We deliver what we promise. Actually, the average nudie film shows 75% of as much bare flesh as proper decorum permits. In an exploitation film, there might be one "shock" scene in the whole picture. It's enough. Please understand—we make films to sell in as many theatres as possible, to be seen by everyone. We're not hiding in a basement or making films in secret warehouses

for sale to kids. We're all experienced people. We make films for entertainment and money. So do the big Hollywood producers. Show me someone who works for the sheer fun of it!!

Don't look at me. I work for money, too, and because I like to eat.

I can take a hint. Waiter! Fetch another steak for my guest...and a new one for me. See? Mine's gone cold while I talked during the interview. So let's eat and stop the talking!



SHOULD CENSORS BE CENSORED



"The latter has not been a primary problem of foreign films, which are considerably less violent as a rule than the domestic variety, but it plays a part in the public uproar and the frequently heard criticisms of the entire medium."

WHO ARE THE CENSORS?

The fact that the pendulum keeps swinging in all helter-skelter directions from one extreme to the next can be seen by the wide disparity in controls. Who stands at the helm?

There is **governmental censorship**. There are various state, municipal and local ordinances which decide whether a film is suitable. Sometimes, a local censor group will instantly restrain a film that is regarded (by whom and by what standards?) objectionable. Foreign films are subjected to **customs censorship** and are often unable to come into the coun-

try, based on rules of the customs authorities. There is the well known **police censorship** in which a film's feature is determined by local policemen. There is no need for them to have any ordinance or special authority to exert this type of censorship.

Pressure groups exert powerful censorship influence and can succeed by means of religious and political influences, in denying display of any film they find objectionable. The **Production Code Authority** is the industry's self-regulation action; they withhold their seal from any film they regard to be objectionable.

Obscenity rules are based upon laws appearing on federal, state and local statutes with regards to actual exhibition of films. Usually, action follows the showing of a film instead of preceding it and this subjects the entire motion picture to a court case. Again, the maze continues in confusion.

(Continued from Page 11)

There are circumstances in which the local police enforce **obscenity regulations** to stop the display of a film; they do not require any statutory authority and the decision is left up to the officers on the force.

A little-known **governmental classification** edict bestows ratings on virtually all films. Categories are divided into suitability for adults, young people (with or without their parents) and adolescents. This list offers a recommendation or advisory suggestion for the films.

The **Green Sheet** of the Film Estimate Board of National Organization is a voluntary type of rating. You can subscribe to such a sheet and see what ratings are given to films as to whether they are suitable for



Above, lots of flesh is evident in "Playgirl After Dark" starring Jayne Mansfield.



War film: HELL TO ETERNITY

adults, adolescents, young people, etc. There are similar lists offered by religious organizations, the Legion of Decency and so forth.

There are ratings issued by the Theatre Owners of America that are termed **Distributor-Exhibitor** ratings that do carry some influence. Many theatres will, themselves, refuse to display a film that is regarded as objectionable by this service.

Of course, there are ratings given by *Parent's Magazine* and even the *New York Times* as well as scores of newspapers and magazines throughout the country.

To quote Yul Brunner in *The King And I*: "It is a puzzlement!"

WHICH WAY: CENSORS?

Film buff Michael F. Mayer tells us, "Take the distinction of a prior governmental restraint on exhibition, such as a state censor board's refusal to license a film in advance, and the making of an obscenity charge against a film currently in exhibition. In the first case, the injured exhibitor or distributor has the legal advantage of the Constitution's restrictions against prior restraint as interpreted by the courts. He has also the disadvantage that to the public at large his film has not been seen at all, and support may be difficult to rally. He is not entitled to a jury trial in a prior restraint case, with all the Anglo-American guarantees of due process that these involve. Instead, he may well be involved

with a long-term administrative appeal and, thereafter, a judicial appeal before judges alone.

"Conversely, the arrested exhibitor on an obscenity charge is entitled to his full day in court—with swift legal action generally required. His case will involve a strong presumption of his innocence not present in the censorship example. Of course, this is a criminal proceeding."

Of course, any film made must carry an artistic message, contain

redeeming social value; it must be concerned with a real and significant problem but again the issue is raised as to just what is permitted to be shown, even with the aforementioned ingredients.

A film shown purely for the purpose of titillating the audience or to produce erotic stimulation has little justification. Yet this was said to be true of the *Lovers*. Justice Stewart commented, "...criminal laws in this area are constitutionally limited to hard-core pornography...I know it when I see it, and the motion picture involved in this case is not that."

SOME STANDARD

A glimpse of some standard being set is seen in the wise statement of Justice Brennan as made during the *Roth Case*: "The portrayal of sex; e.g., in art, literature and scientific works, is not itself sufficient reason to deny material the constitutional protection of freedom on speech and press. Sex, a great and mysterious motivating force in human life, has indisputably been a subject of absorbing interest to mankind through the ages; it is one of the vital problems of human interest and public concern."

Of course, in the case of minors, some censorship should be imposed



Albert Finney and Joyce Redman in their famous eating-drinking scene in "Tom Jones."

but just how can one decide if a certain film was able to encourage unlawful conduct? Is there any relationship between an outbreak of juvenile delinquency and the viewing of *Never On Sunday*? On the other hand, the assumption that horror and violence in films do have a deleterious influence upon youngsters may be valid so this should be taken into serious consideration.

At the same time, no matter how the pendulum swings, motion pictures must not be given the ax until they "reduce the adult population ... to reading only what is fit for children," in the words of Justice Frankfurter who passed an opinion on a non-cinema matter.

At this writing, I am told that a new film will soon be shown in most cities of the country with full approval of all censorship bodies. The film opens up with a pair of nudists (male and female) cavorting about in an idyllic forest. The censors appear to approve of this particular film and I'm wondering how long it will take before someone takes to task the two nudists—Adam and Eve—and the film, *The Bible*.

SATISFY YOUR WIFE

Is she frustrated because your climax comes too fast? Is her Hymen booklet a docter tells ● how easy sex can help delay climax, produce pleasure, satisfy wife; she then thrills with sensations you evoke in her, desire you were often ● importance of sex relations ● health effects ● sex techniques ● love zones ● how to make erect organs bigger, stiffer, harder ● how to move it for sexual arousal ● how to achieve mutual fulfillment. Adults only. Don't write "Send SH, I'm over 21" and mail with only \$1 (no CODs for your revealing copy. Plain, sealed wrapper marked "Personal". 30-day return privilege. Don't miss it. Order NOW! Frackwell Co., Inc. 00000, Box 120, Union City, N.J. 07087

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